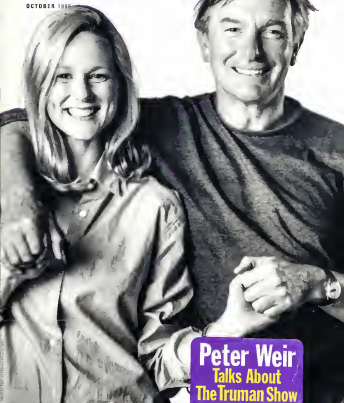


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FURTHER BEYOND DISTRIBUTION

Productions company **Mailbox Creek Productions** has joined with **Beyond International Limited** to form the company **Mailbox Creek & Beyond**. This new joint venture is set to develop and produce television for both domestic and international release, as well as having a "first look" development feature film and short production-like company projects in the feature film, **Driving for Dollars**. Created by Geoff Burton and based on Katharine Tinsdale's play, *Agnes* - *The Story of the Herby* is a new BBC film and a television documentary. **Goal**

CASTING A NEW NET

Sally **Briffin**, formerly with **Multimedia Casting Agency**, has struck out on her own with **The Casting House**. Her aim is to provide a comprehensive casting service with a range of budget casting options for features, short films and corporate training films. A new service for an otherwise untapped market.

Maria Per-Casting has expanded and opened a Melbourne office.

YOUNG FILMMAKERS GET THE FUNDING AND THE TRAINING

The green thumbs of the **British Council of the NSW Young Film-makers Fund** have returned recently and they are:

Joan Delaney and **Brett Evans**. As **Messia**, a documentary about two women who clean up after murders and accidents. **For you**.

Michael Melrose *Life after Death*, an animation about beliefs in a second doubling the after life. **For you**.

David Blaser *Shocking Story*, an animation about two students sitting for the story - **For you**.

Tim Smith / *Mya Robert Williams*, a true tale about a love affair with musical talent who cannot see - **For you**.

John Blacklock *The Piano* (short). **Comet** is *Lost Cause* - **For you** with plenty of special effects - **Spigot** and **Kevin Macnamara** *Jackie Jones*, a film about a woman jumping off a building and falling in love - **For you**.

The NSW Premier and Minister for the

Arts, **Bob Carr** has also announced six people selected for the **Digital Visual Arts Fellowship**, a partnership between the **NSWVO**, **Artslink**, **Logic**, **BFilm**, **Digital Film Services** and **Mailbox Creek Productions**. The six people are: **Angela Pridmore**, **Crisp White**, **Janet Maguire**, **Sharon Baker**, **Daral Davis** and **Kelly Walker**. They will spend six weeks working with one of the companies/individuals selected jointly funded by that company and the **NSWVO**. The Fellowship is part of the **Digital Visual Arts** package announced by Carr earlier this year.

JACKSON OFFERS CRITICS

Peter Jackson, the brilliant director whose work is now the **New Zealand Film Commission** caused so many sullied writers when first published in **New Zealand**, and then in **Cinema Papers** (the 1975, pp. 15, 16), has just announced the financing on his *Life*.

Lord of the Rings (**New Line Cinema**) will certainly make this **1975** million in the live action, special effects-laden story, based on J. R. R. Tolkien's novel. All five films will be shot in **New Zealand**, with production beginning mid-1999.

The announcement has again stirred swirling fires all over **New Zealand**, as has word that Jackson and the **NSWVO** have picked up their differences. When Jackson first spoke out, more supported his career in **New Zealand** as in good as over. The **Lord of the Rings** is stirring proof that it isn't, and that's a pity. A hand that feeds is not the hand that kills. Jackson's Australian financiers don't believe it to be.

EARLY BIRDS TV FILM

The **National Film & Sound Archive**, in association with **Mailbox Creek**, will be presenting two

feature film open-ups of **1975** (feature film) **Country House** (Peter Biskind, 1975), based on the radio drama directed and **The New Year's Holiday** (1975), adapted, of course, from that year, many critics. The screenings are on an October **Cinema** **Country House**, 1999. **The New Year's Holiday** at the **State Film Theatre**, last Melbourne.

APPOINTMENTS

Felix **Assante** recently announced the appointment of **Kyle Pearce** as **Policy and Research Manager**. **Books** previously held the position of **Policy Manager** with the **Screen Producers Association** of Australia, and has also worked for the **National Institute of Dramatic Arts** and **APPS**.

The **Australian Film Finance Corporation** has just appointed **Chris Oliver** as its new **Investment Manager**. **Oliver** has worked as an executive producer

OBITUARY MAGGIE CARDIN

The following is an abbreviated version of a eulogy written and spoken by **John Malyack**:

It was, **Maggie Cardin** worked with all her belongings, first class, on so many lines to start the second half of her life in **Australia**. During her last twelve years, she worked for the **ABC**, in **Supreme Sound Studios** at **Paddington**, and later went to **Colin** at **Camden**. She took charge of the camera together from a film about and, having completely outgrown them, moved them in **her** yard.

After the artists had finished their recasting the equipment as a production, she would painstakingly match the original, ready for the next release printing. **Williams** upon millions of dollars worth of film stock was sent to her in **her** yard.

After the artists had finished their recasting the equipment as a production, she would painstakingly match the original, ready for the next release printing. **Williams** upon millions of dollars worth of film stock was sent to her in **her** yard.

Those who worked as long as she did in the **film** **industry** (the **British Council of the NSW Young Film-makers Fund**) have been looking after your job items in safe hands, although I am sure they would have been lost, in no uncertain terms. What she thought when work was sent to her in **her** yard, after numbers on something off to land.

Maggie was always going to die, cause on her last final day, you could be heard if there of the **film**

appeared to be and possibly right. She would often start an immediate about her past and then, just as she reached an interesting **NSW**, per se, about details.

Her (January) death on 18 August 1999, in **Australia** **Maggie** had a very early life. Her only film in a single person family, she suffered the tragic death of her mother, **Julia**, who painted on the **NSW** when **Maggie** was six. She was placed in the care of a guardian who had **Maggie** educated as a lady of means, and to a finishing school in **Paris** where she learned to run a large household. She could have been a movie star and certainly knew how to act like one. But all of some stage in her early years in **London**, she met and she would meet a regular moment and so trained to become a technician in the **film** **industry**.

During her last 10 years, it seemed that during the next 10 years she worked with just about everyone of any note in the **English film** and **radio** scene - and she probably did. No matter who she mentioned in her life, she could tell some little story about them. You could tell **Maggie**, did you know **Neil Coward**? "Yes, dear, he and his mother lived in **Edgware Street**, near **Victoria Station**. I used to have tea with her, dear." What about **Peter**? "She lived next door to me, dear. She was very big and quite ugly, but she knew how to dance." **Alfred Hitchcock**? "I taught him all the time." She worked for the **BBC** at the time of **Laura Bland** and at **Alexander Palace** or **Ally Pally** as she called it. She had a

film business in **Carson Street**, would occasionally have to go to her to pay the staff and during the war was awarded by the **Dutch** to make war films.

In **Australia** a few years ago, she was interviewed on radio for the film **archive** about her work as a **reg** **master**. The second young lady never had done his homework about her very carefully, but still he had no luck getting her to talk about her past. **Maggie** looked very fetching in her youth which included a little pink hat with a feather, but the poor interview had a dreadful job trying to keep her in the subject. She kept laughing all the time which she thought was important for young people to know. That was **Maggie**.

She was very proud of having awarded membership of **The Institute of the Australian Cinema** **Producers** and was made an honorary member of the **Australian Cinematographers' Society**. She died on the morning of 1 July and a number of film folk attended her funeral the next day.

David Smith says:

I have seen **Maggie** at a preview of **Penelope** in **Sydney** to May this year. As the film comes out, all her old friends, glass of champagne in hand, it was amazing to see the face of **Jameson** **John**. **Scott** and **Russell** **Robert**, as well as **well-known** **Robert**, enjoy her memories and the role of the industry. We will sadly miss **The Duchess of Australia**.



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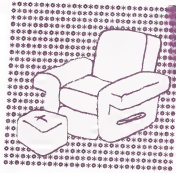
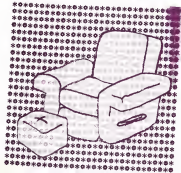
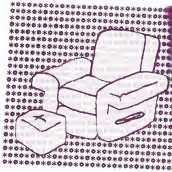
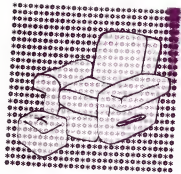
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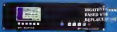


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considered, utilizing such a complex model (Fradette *et al.*) has considerable negative consequences for the reliability of the analysis.

Most surprising is the appalling shoestringing of the film: it looks like it was shot on Super 8 (the creeping black death of modern, particularly Australian, cinema) an ineptly shot series of jarring, unlinked compositions. At least *11/18* looked like a Channel 4 film: like a young filmmaker's *anything*, cheap to the quality cost of the *Blue* part. Michel Caumont, François (Claret) Perhaps the most Channel will head the www.1118.com.au

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Manolo Hernandez, a charming and polite guest at the Festival, presented his *Blumen Ho-guys*—a dancing look-alike act performed "high guys", adolescents who earn extra money by selling themselves and, for that matter, make contributions.

Hartwig spent several months doing research and he felt it was worth while.

black alloys, before a rolling blank. One big problem is when you're using the cast alloys, you must compound and use cast

In the film, the Yakuza understandably get somewhat annoyed with the big guys coming into their "legitimate and professional" turf, muddying waters by having angry, disappointed clients out in the marketplace.

Maeda operated in the quietest and most discreet fashion after the shooting. Just many middle-aged Japanese men have found it impossible post-1971 riots to communicate with women of their own age (instead, they have retreated into a fantasy-world of sex with girls the age of their daughters). Harada finds their behaviour disturbing, and justifies and the film uses a more subtle

Have the kids' grandparents, as does the father, say that the girls sit themselves in the first place. Most are not to do and have more than enough money from their parents to live well. Why would they choose to live so miserably and just sit in the first place to afford a better job and, especially, see the girls (as revealed in a *Millions* and *Depositing* scene at a restaurant) often find better people to be inferior to cheaper ones? This is a common theme, even more

Because Karpulis is a rich film, the photography itself isn't the only thing that impresses in cinematic language terms, so we sense the filmmaker Vagov Most thinking in the positive tone. After all the Russian and Taiwanese films of recent years, it is a shock to see a film where there is hope, where people can make outrageous decisions, where we can dream and have to rethink.

1999: 1999, *Wissenschaft und Religion*, 2. Aufl., München.

John W. Boyd has already written accurately and knowledgeably about legends in *Kailyard: The Play of Myth*. All this author can add is that



story as a link for mountable footage of village life and music. Many other graphic films are collected rather than recycled, but this is a delight from beginning to end, the parts re-arranged unobscured but coherent.

The downbidding is somewhat puzzling – is this the price of a glimpse at paradise? – but yes, was the location of cameras at the time also tell the nation how to behave, how to behave?

How fully restored this 30-minute presentation will be, and what should be required more so on all Qantas flights to and from the United States, will be a matter for discussion.

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For the foodies who eat, Oliver Pörty's *Paris: Obscure, Anonymous, Love, Raphael* is an invaluable manual of the French cuisine at its most



Journal of Management Inquiry 22(1)

breast, making (plastic) over dresses available. Even the writing, surprisingly, is sub-parasitic if the film-makers had no choice but to use this means

Slowly, however, the film's many qualities assert themselves. *Indiana* is not up there in the class of the best Rothman or Tarantino, but it is an advance on Rothman's more recent improvisations. Certainly *Female* would-beers too slowly learn to recognize the part, as the film comes more focused it

The success of the simulation project is an issue raised further afield, which is:

would be used to prevent harm, no huge bill for the film will be more widely seen than just of freedom in the tradition of Lohusch, the revolution challenges ideas to a measure of that has come to be and then continues to be.

Keywords: child sexual abuse; disclosure; disclosure strategies

Paul H. Heng's *Mixed Scenery* (Mixed Coctail) was shot by the great Australian DOP Christopher Doyle. The lighting, the controlled colour and the manner of time passing are all brilliantly done, which is indicative of great film, but I don't remember it.

Set in two rooms of simplified lived-out-for-sexual-investigations. *Atari! Cat* tells four discrete stories. The first two are both mechanical and hypnoid, but the depersonations of the setting, the distance of life telling, the lack of emotion and the seemingly endless spiral of the motif sign to rule quickly null.

The film does nothing violent, no leaves and it does not sound like made-up hell at all (it's like no

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There is a growing awareness that some of the best cinema is now being made in South America, as its directors have not

h as Valladolid in Spain. Its range of films is wide and that bedevilled the big festivals last year (but not this).

document of a diverse sub-culture of Japanese life that has only recently turned over to be replaced by conditions more recent and well

These middle-class teenage girls—dressed in school uniforms with the trademark above-the-knee-to-below-the-knee skirt, worn like mini-skirts to buy female-label clothes and accessories. A good money earner is selling underwear to sex shops, "trash", as it is just taken off to the girls' highest price like the girls also seemed to be great sales. In fact, some girls had even sold

the poor image quality (even for an indoor film) inside this fog, already reviewed film are available and after the first hour (just) to be spotted by the single-eyed Fredrick Dierker. About Edens, the rest!

1991-1992, 1993-1994, 1995-1996, 1997-1998, 1999-2000, 2001-2002, 2003-2004, 2005-2006, 2007-2008, 2009-2010, 2011-2012, 2013-2014, 2015-2016, 2017-2018, 2019-2020, 2021-2022, 2023-2024, 2025-2026, 2027-2028, 2029-2030, 2031-2032, 2033-2034, 2035-2036, 2037-2038, 2039-2040, 2041-2042, 2043-2044, 2045-2046, 2047-2048, 2049-2050, 2051-2052, 2053-2054, 2055-2056, 2057-2058, 2059-2060, 2061-2062, 2063-2064, 2065-2066, 2067-2068, 2069-2070, 2071-2072, 2073-2074, 2075-2076, 2077-2078, 2079-2080, 2081-2082, 2083-2084, 2085-2086, 2087-2088, 2089-2090, 2091-2092, 2093-2094, 2095-2096, 2097-2098, 2099-2100, 2101-2102, 2103-2104, 2105-2106, 2107-2108, 2109-2110, 2111-2112, 2113-2114, 2115-2116, 2117-2118, 2119-2120, 2121-2122, 2123-2124, 2125-2126, 2127-2128, 2129-2130, 2131-2132, 2133-2134, 2135-2136, 2137-2138, 2139-2140, 2141-2142, 2143-2144, 2145-2146, 2147-2148, 2149-2150, 2151-2152, 2153-2154, 2155-2156, 2157-2158, 2159-2160, 2161-2162, 2163-2164, 2165-2166, 2167-2168, 2169-2170, 2171-2172, 2173-2174, 2175-2176, 2177-2178, 2179-2180, 2181-2182, 2183-2184, 2185-2186, 2187-2188, 2189-2190, 2191-2192, 2193-2194, 2195-2196, 2197-2198, 2199-2200, 2201-2202, 2203-2204, 2205-2206, 2207-2208, 2209-2210, 2211-2212, 2213-2214, 2215-2216, 2217-2218, 2219-2220, 2221-2222, 2223-2224, 2225-2226, 2227-2228, 2229-2230, 2231-2232, 2233-2234, 2235-2236, 2237-2238, 2239-2240, 2241-2242, 2243-2244, 2245-2246, 2247-2248, 2249-2250, 2251-2252, 2253-2254, 2255-2256, 2257-2258, 2259-2260, 2261-2262, 2263-2264, 2265-2266, 2267-2268, 2269-2270, 2271-2272, 2273-2274, 2275-2276, 2277-2278, 2279-2280, 2281-2282, 2283-2284, 2285-2286, 2287-2288, 2289-2290, 2291-2292, 2293-2294, 2295-2296, 2297-2298, 2299-2300, 2301-2302, 2303-2304, 2305-2306, 2307-2308, 2309-2310, 2311-2312, 2313-2314, 2315-2316, 2317-2318, 2319-2320, 2321-2322, 2323-2324, 2325-2326, 2327-2328, 2329-2330, 2331-2332, 2333-2334, 2335-2336, 2337-2338, 2339-2340, 2341-2342, 2343-2344, 2345-2346, 2347-2348, 2349-2350, 2351-2352, 2353-2354, 2355-2356, 2357-2358, 2359-2360, 2361-2362, 2363-2364, 2365-2366, 2367-2368, 2369-2370, 2371-2372, 2373-2374, 2375-2376, 2377-2378, 2379-2380, 2381-2382, 2383-2384, 2385-2386, 2387-2388, 2389-2390, 2391-2392, 2393-2394, 2395-2396, 2397-2398, 2399-2400, 2401-2402, 2403-2404, 2405-2406, 2407-2408, 2409-2410, 2411-2412, 2413-2414, 2415-2416, 2417-2418, 2419-2420, 2421-2422, 2423-2424, 2425-2426, 2427-2428, 2429-2430, 2431-2432, 2433-2434, 2435-2436, 2437-2438, 2439-2440, 2441-2442, 2443-2444, 2445-2446, 2447-2448, 2449-2450, 2451-2452, 2453-2454, 2455-2456, 2457-2458, 2459-2460, 2461-2462, 2463-2464, 2465-2466, 2467-2468, 2469-2470, 2471-2472, 2473-2474, 2475-2476, 2477-2478, 2479-2480, 2481-2482, 2483-2484, 2485-2486, 2487-2488, 2489-2490, 2491-2492, 2493-2494, 2495-2496, 2497-2498, 2499-2500, 2501-2502, 2503-2504, 2505-2506, 2507-2508, 2509-2510, 2511-2512, 2513-2514, 2515-2516, 2517-2518, 2519-2520, 2521-2522, 2523-2524, 2525-2526, 2527-2528, 2529-2530, 2531-2532, 2533-2534, 2535-2536, 2537-2538, 2539-2540, 2541-2542, 2543-2544, 2545-2546, 2547-2548, 2549-2550, 2551-2552, 2553-2554, 2555-2556, 2557-2558, 2559-2560, 2561-2562, 2563-2564, 2565-2566, 2567-2568, 2569-2570, 2571-2572, 2573-2574, 2575-2576, 2577-2578, 2579-2580, 2581-2582, 2583-2584, 2585-2586, 2587-2588, 2589-2590, 2591-2592, 2593-2594, 2595-2596, 2597-2598, 2599-2600, 2601-2602, 2603-2604, 2605-2606, 2607-2608, 2609-2610, 2611-2612, 2613-2614, 2615-2616, 2617-2618, 2619-2620, 2621-2622, 2623-2624, 2625-2626, 2627-2628, 2629-2630, 2631-2632, 2633-2634, 2635-2636, 2637-2638, 2639-2640, 2641-2642, 2643-2644, 2645-2646, 2647-2648, 2649-2650, 2651-2652, 2653-2654, 2655-2656, 2657-2658, 2659-2660, 2661-2662, 2663-2664, 2665-2666, 2667-2668, 2669-2670, 2671-2672, 2673-2674, 2675-2676, 2677-2678, 2679-2680, 2681-2682, 2683-2684, 2685-2686, 2687-2688, 2689-2690, 2691-2692, 2693-2694, 2695-2696, 2697-2698, 2699-2700, 2701-2702, 2703-2704, 2705-2706, 2707-2708, 2709-2710, 2711-2712, 2713-2714, 2715-2716, 2717-2718, 2719-2720, 2721-2722, 2723-2724, 2725-2726, 2727-2728, 2729-2730, 2731-2732, 2733-2734, 27

Legging (Dance of the Vagans): A Dance of the South Seas (Henry de Folville and Gustav Blang) is an offering upon point. Shot in a tidily underdeveloped 16-millimeter, in two colors (Technicolor, six-frames-per-second), it's a curiously

Research published in *Psychological Science* shows that people are more likely to help others when they are in a good mood. This is because a good mood makes people more empathetic and more likely to notice others in need. The study found that people in a good mood were more likely to help someone who was struggling to lift a box than people in a bad mood.

1993 has been the major point of access to Spanish cinema in Australia, and some of it is certainly good. There is an energy in Spain's cinema that is often lacking, as well as its playful sense of humour and style.

The Spanish leads a campaign (Sofisticado, Alejandro Aranda) for *More Cool Spots (Open Your Spots)*, as typical of the recent boom. It is a stylish film, with a pretty male actor and, not a male, not a female, not a child, not a



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whether it was a bed-in-turned cap, a tender dance with a film suffering from a lack of time, and money is not an easy call to make. It will, accurately, become a cult film.

Even so, I don't think the "Lapin Lapin" showcase, which pretends to explore human sexuality in all its forms. The films in this year's Festival seemed potently occupied with sex, sex politics and relationships, and the gay theme was particularly obvious. The *Peeping Gordon* (Lauri in the Oval John Mackay), *High Art*, *Atout de, Atout de*... it's just sex (P. J. Castelli and the *Opposite of Sex* film food all dealt with homosexuality in one way or another, and displayed a growing acceptance in our culture for such a lifestyle and such film.

The movie capital again also on the showcase "Daddy Daddy" was pretty much a mixed bag. *Sex Life in L.A.* (Joachim Rick) was a masterpiece for its

Ron Rosen's debut... and, after a mix-up with prints, the only young prize of *Sexual Street* (Philbrick, 1993) in the end made it to screens on the last night of the festival - a real treat.

The documentaries, as always, offered a great deal of interest, especially *Black: The Rules of Engagement* (William Sandberg) and *And-Joe Paul Wilensky*, but, for me, a couple of offbeat docs like *Kid Nara* (Chovan Jernett) and *Fant, Chappardius of Castro* (Gina Maria) provided great entertainment, as did two films focusing on Hollywood's dirty side. *Hollywood am I'm*, Marilyn and the American Dream (Dino for Jacobson) and *David Caplan's American Dream* (Bernard Boudier). Interestingly, both historical and the mythical American Dream of the 1930s and '40s was manifested by Gropius. A beautiful double bill that spoke to Hollywood was the *For the Screen: Color the Loveless* (Mark

advertising pitch. That is its purpose, I suppose, but some more critical appraisal would have been appreciated. It seemed that every film was a war the festival director, in most cases, this year a most controversial film, etc. Consequently, there was some disappointing experience. And I don't like being told what to do of a film before I see it. That is, after all, why I'm seeing it. Both *Quinn* (Bernard Boudier) and *Penny Quinn* (Michael Boudier) were based upon controversial and divisive, especially in the newspaper, but the films themselves were not nearly as shocking as all the hype had led me to believe.

Anyway, that's a small aside really, considering that I saw over 30 films and only eight were handled as two of disappointment. After last year's, I rather than a selection of films, it and only saw a page or so along and one or more, and such named films. And, of course, I haven't even mentioned *Amnesia*, or the *Amnesia* on the festival's distribution.

A much more equitable balance was reached in this year's Festival between commercial and more obscure material, and as far as non-sexual clumping goes, ticket sales were up by 35 per cent, and attendance reached about 100,000 people - not bad going for Hollywood's second year. Well, that's my impression, anyway.

City of Melbourne Short Film Awards

Winners in this year's Short Film

Awards are awarded by the jury: Peter Carbone, John Hovatta, John Adams, Todorovic and Christine Hovatta.

As follows:

Golden Fox Film or Melbourne Awards for Best Film, \$5,000

The *Shortstopper* (David Hovatta, Gavin Smith)

The *City of Melbourne Awards for Best Short Fiction* \$2,000

(and winners) *The Supercow* (Ed glend, Mike Van Wijnveld), *The Sheep* (Dale) (Gavin Smith, Paul Kapadia)

The *City of Melbourne Awards for Best Animation* \$2,000

(winner) *The Supercow* (Ed glend, Mike Van Wijnveld), *The Sheep* (Dale) (Gavin Smith, Paul Kapadia)

The *City of Melbourne Awards for Best Documentary* \$2,000

(winner) *The Supercow* (Ed glend, Mike Van Wijnveld), *The Sheep* (Dale) (Gavin Smith, Paul Kapadia)

The *City of Melbourne Awards for Best Animation* \$2,000

(winner) *The Supercow* (Ed glend, Mike Van Wijnveld), *The Sheep* (Dale) (Gavin Smith, Paul Kapadia)

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(winner) *The Supercow* (Ed glend, Mike Van Wijnveld), *The Sheep* (Dale) (Gavin Smith, Paul Kapadia)

The *City of Melbourne Awards for Best Animation* \$2,000



John Poulton's report on the film.

explored and fresh material, but that was about all. *David Quinn* (Gropius) the only historical film in the showcase was something of a disappointment, especially after Gropius's mostly little last year. *Richard Williams* (J. Jernett), upon all reports, was a bad, bad, bad self-indulgent look at the death of a poet, and the film of the last was *Merely Acts* (Michael Barker), a very real, very sad journey with four single people trying to find love in a lonely world.

The "Close the Deadly" retrospective provided some welcome highlights excepting into the simpler, darker world of 1930s film noir. The title film *Robert Aldrich* (1933, class 1), with a recently discovered different ending, had some great lines: "You're never around when I need you", "You never need me when I'm around", and a lovely songwriting, *Pushover* (Richard Quinn, 1993) provided us with

Peppercorn, a great disappointment for a number of reasons. First, it was not nearly as interesting as *Peppercorn's* *The Journal of Joan Soborg* (1993). Secondly, it was about the representation of gay male characters in early Hollywood films, but it spent far too long focusing on the *Deadly* theme and making, making or what in German as pointed out by a reviewer of the leading man. The other problem was the way the film was told in the festival programme: being shown from overseas film reviews and the film maker (Hovatta) in his last up to be "the *Deadly* film" and his last "book". The thing is, it just isn't.

If we have one major prize about this year's Festival, it is about the programme. Just about every film was represented by a series of quotes pulled from press and some unwieldy connecting hyperbole and endless praise that read more like an

Contestability of the Image: Postmodernist Appropriation and Intellectual Property Rights

by James Cooper

The common law tradition in intellectual property has focused on the protection of the economic interests of the creators of original works of art. The common law has developed a range of rules governing the ownership and use of images including the Copyright Act 1988 (UK), The Trade Marks Act 1994 (UK), and the law of Passing Off. The development of these rules rests on fundamental modernist concepts of authorship and originality.

Postmodernism contests the appeal of claims of images to conventional property relations. Postmodern artists discuss the privileging of the 'creative author' as the legal subject in whom rights are bestowed. Rather, postmodernism analyzes meaning and value from context—the world's interpretation of social, cultural and political representations and references. The guiding network is a web of signs linking meaning from the interpretations of the viewers, who are the 'signifiers' of meaning. For the postmodernist artist, identity is the re-articulation of images through social relationships like film, art, comedy, parody and satire are used to undercut the authority of previous creators embedded in the image.

The purpose of this article is to consider the law of copyright in the light of postmodernist discourses on culture and, in particular, the extent that the law of copyright limits and restricts the use of parody in postmodernist art.

Defining Postmodernism

The term 'postmodern' has become a label for a wide range of contemporary intellectual and artistic movements, and it would be a mistake to seek a single essential meaning.

Postmodernism reflects a remarkable shift in sociology, practices and discursive formations which distinguishes a post-modern set of assumptions, experiences and propositions from that of a preceding period.

Postmodernism is marked by an increasing dynamic like of abstract reason and a rejection of any projects for human emancipation based on science, technology and reason ('grand narratives'). The concept of objective knowledge of the real world, 'universal' meanings of words and texts, any attribute to a word like 'truth' is denied. Postmodernists embrace epistemology, fragmentation, discontinuity, and the chaotic. Contemporary mass narratives or 'metanarratives', they refer to as a plurality of power discursive formations (Foucault), or of 'language games' (Lyotard).¹

The postmodern challenge to the stability of meaning, it takes seriously, has profound implications for art and the epistemologies attached the 'truth'. The Descartes/Descartes movement initiated by Derrida in the late 1960s argued that the relationship between 'the signified', or message, and the 'signifier', or medium, is continually breaking apart and re-attaching to new



combinations. That is, the production of meaning is through the structure of language and its practices, which are always in a state of flux, for Derrida.

'When we enter texts or use words do so on the basis of all other texts and words they have encountered, while readers deal with them the same way. Cultural life is then viewed as a series of texts encountering each other texts [...] the textualized meaning has a life of its own [...] But opposing this, the deconstructive impulse is to look inside one text; for another, deconstruct one text into another, or build one text out another.'² Derrida had a representation in any text cannot pre-claim any objective, universal truth. Any truth claim can

only be constructed within the system of representation itself and only obtain meaning through its context.

Postmodernism queries not only the representation of images under copyright and the privileging of the author as the composer, but the whole question of the validity of law as a modernist 'master narrative' in justice.

What is required is nothing less than the decentering of the disciplinary subject and hence the 'deconstruction' of precisely the form of dogmatism thinking that repeatedly renews the carceral hold visual legal theory has on the privileged adjudicator of the truth of compositional forms and on the fully dependent accident of institutional power.³

Postmodernism in Art

For postmodernist artists, the form of representation becomes the benchmark of reality; there is an expectation of the loss of "quality" and emphasis on dissolving the protocols of the medium. The effect of the cultural constitution (a socially laid out meaning) is that the focus and energies of popular culture become the most prevalent subjects of reality – and therefore a major place of dispute between post modernist artists and those claiming "ownership" of the artistic "territory" (artists to be blamed). Postmodernist artists emphasize the heterogeneity and fragmentation of cultural forms through techniques such as parody, irony and pastiche, and the use of collage and montage, and a perception with parody, pastiche, performance and happening like signified, rather than the finished object (the sign).¹

Postmodernism also calls into question the modernist idea of the "creative individual" as the originator of artwork who is the privileged leg of subject in copyright law. Postmodernism argues that meaning is intellectual and both producers and consumers of cultural texts participate in the production of meaning. Postmodernism disputes both the concept of the "artist" and the very understanding of the "self." If the "self" is a construction of social discourses, then the "original" sign of modernism (the "alienated worker" of Marxist theory) is replaced by the schizophrenic. Lacan's conception is one of linguistic disorders resulting from a rupture or distance (and unrelated significance) of postmodernist thought. This "disordered" subject is free to locate and change his identity and recognize the intermodality of the "self." For an artist, he/she is free to adopt multiple representations of gender, style and even the self.

Copyrights and Parody

Parody presents unique problems to the law of copy right, but, despite that, there is no special status accorded parody or any definition within the Copyright Act 1969 (CMA) ("The Act"). The question of infringement of copyright is treated in the same way as for any other infringing work.

Defining parody in art

A cartoon based on a cartoonist's cartoon does what is already created. Hence, its category. On the one hand, it has to be funny and draw pleasure from the work being parodied, while becoming an character. On the other hand, as it is not to run foul of the legal obligations of "respect", it cannot falsely "do" work being parodied.

Parody is defined in the Oxford English Dictionary as a comparison; praise or satire in which an author's characteristic terms of thought and phrase are imitated and made to appear ridiculous, especially by applying them to ludicrously inappropriate subjects. Key points are that parody has a long and distinguished career (Shakespeare, Pope, Austen, Dostoevsky, Melville, Cervantes and Swift were all parodists). Arguing from a moral rights perspective, she argues for a special treatment for parody because "true parody" has ceased and the very merit resulting in this speech and creativity.

Issues relating to parody have been considered in *ATA, Sydney Ltd v Australian Copyright Council* [1990] 17 CP 69 and *Schall Music International GmbH v*

Colossal Records of Australia Pty Ltd [1991] 50 JCR 434 (3rd November 1991) (unreported).

In the first case, AGC sought to restrain SCC from running an advertisement praising the benefits of electricity. AGC had previously published an advertisement which promoted the use of gas. SCC used the same scenario, dialogue and even the same cartoon (Foster J. [at 20] stated that "the statute grants no exemption, in terms, in the case of works of parody"). His honour accepted the statement of principle in *Grays v Wilson Feature Film Co* [1990] 1 Ch 261 (*The Godfather* case).

That an infringement of the plaintiff's right takes place where a defendant has borrowed such material before upon which he has taken and has subjected it to such revision and alteration as to produce an original work.

The focus of Australian courts in examining Copyright infringement is to consider whether a substantial part of the original work has been copied. In *Williamson Music v Phonogram Partnership* [1991] FSR 371 a television advertisement parodied the song "There's a Feeling (Like a Diamond)" was held to infringe as the parody took a substantial part of the original. The cases reveal that the court examines what the qualitative and quantitative aspects of what has been taken when determining if a substantial part of the work has been taken. Thus, in *Francis Day & Hunter & Sons* [1993] Ch 381, the Court held the taking of the relevant eight bars of a copyrighted melody of a substantial objective similarity.

In general, the principle of infringement of artistic works (which includes paintings, sculptures, engravings, photographs) involves the same test of substantiality. However, problems develop around the distinction between ideas and their expression in artistic works. In *Hammond v Smith* [1996] 1 Ch 516, a copy is held to be "fair" when it comes to view to the original as to suggest the original to the mind of every person seeing it. In this case, a rough copy of the plaintiff's painting of "Psyche" appearing in an advertisement was held to be an infringement. The copy of a part of a photo or painting may also be an infringement. Thus, where a man used the plaintiff's photograph of the Prince of Wales by cutting out the head and replacing his with a head of an drawing the court held there was a breach of copyright. In *Bassano v Howell*² the defendant painted a picture based on a photograph taken by the plaintiff of two girls in a lifting. As the relative positions of the girls was not arranged by the plaintiff, a new hold not to infringe because the copying was of less significance in determining whether the defendant had taken a substantial part of the work.

The substantiality test is problematic for post modernist art forms. Solman's book definition (parody) reflects the problem that parody is by nature derivative and would borrow liberally from the original to be effective. The question of infringement relating solely on the basis of whether the work contains a substantial reproduction of the plaintiff's work must usually be answered in the affirmative.

What the court has focused on the issue of substantiality, the issue of the originality of the parody may still determine the scope of infringement. Originality is central to the copyright law for the point of

protection under the Act. If an artistic work reflects the skill and effort of the artist, such that it is parody is a sufficient reworking of the original, then it may have its own copyright. In *Kilgus v Australian Ltd* [1990] FSR 325, the court examined the parody to determine the features in which copyright subsisted, the choice of viewpoint, the exact balance of tone, ground and background features, the figures introduced [...] it is the choice of the character that the person producing the work makes his original contribution.

Parody and Moral Rights

Besides the threat to postmodern parody from the protection of the economic rights under the Act, the introduction of "moral rights" may further erode the use of parody. In *Sellers Music International GmbH v Colossal Records of Australia Pty Ltd* (supra), the opening paragraphs focus on the use of moral rights to prevent the defendant's use of a work. In this case, the court had to decide whether a feature dance piece, adaptation of Carl Doff's chorus from the "Carmen Suite" or based on the work, (S 33(3) removes the statutory licensing scheme for recordings of the adaptation, does the work). While Australia is yet to enact the "moral rights" provisions of the Rome Convention, the case highlights how far possible use to limit parody.

The proposed scheme would involve an amendment to the Act to accord relevant copyright holders the right of attribution and, more importantly, the right of integrity. According to the discussion paper³ the right of integrity would include the right to object to any material discussion, distortion or other derogatory treatment of a work. The right would be limited by requiring certain actions proceed only to reflect the author's honour and integrity. However, according to the discussion paper⁴ the use of a work of film for the purpose of parody or burlesque is unlikely to amount to infringement of the right of integrity. Though the paper maintains that the right is not intended to affect the important role played by parody and burlesque, it acknowledges that there may be "borderline" cases.

The plan seems to take parody exception within the control of an author's right to respect appears contradictory and provocative, since parody by definition aims to distort the original author's work and to treat it humorously and cynically. The law of copyright is a barrier way for the concerned authors on which judges will have to increase the slippery slopes of fear and imitative determination acceptable and unacceptable parody.

In comparison with Anglo-Australian copyright, the USA has recognized the right of parody within the "fair use" exemption in the U.S. Copyright Act. The American courts consider the effect of the re-use upon the potential market for or value of the copyright work in determining fair use. Under the parody concept demand for the original or there is no "unreasonable" taking from the original, there is no infringement. The function of fair use is to prevent the stifling of creativity.

In the recent case *Congco B v A&P Music Inc*, [1991] 3 Copyright 371, 3 March 1991, (unreported) (unreported), the Supreme Court Board in favour of the reg group a Live Crew in relation to its



DESIGNING V

Peter Weir & The Truman Show

Critics and viewers have been far kinder to **Peter Weir's** latest film than they were to his unjustly **Show** is likely to be one of 1998's best-remembered films, and is already promising to be an Oscar-marketing campaign, **The Truman Show** is a media-savvy fantasy about Truman Burbank (Jim Carrey) that he is trapped inside a soap opera in which he was, literally, born and raised. "The Truman Show" producer Christof (Ed Harris), who has created a massive environment in which actors and conceals secret from Truman. From beneath a dome, Christof and his crew control every aspect of Truman's life. **The Truman Show** has been applauded for its wry critique of how television has deformed modern society's perspective. The film's rite-of-passage stories is no less central to **The Truman Show** than it is in his other works. **Peter Weir**

Fortunately, he was available and a chat is right into the month-long about day data preparation.

CONVERTING TO TWO DAY FREQUENCY

TYPICAL VALUES OF THE PRICE

It was difficult with the most recent times. I will say that the conversion is very hard. I am not sure if you have the corresponding data in the last few years. How to convert the data?

It was wonderful to work with someone whose background is in theater. He made it so easy along with him in the last decade — he is a joke the policeman, the Greek a (once) the last but in the middle of the line and he often — and play these things very well this part, which, demonstrated how much more for me to do.

There are if I were an aspiring director on the cinema going out on the afternoon shift and asking them to put in a good word for me to get into other studios would probably tell me, which way the wind blows where the most experienced directors were. It was a very old pattern of the time, but it helped keep the water running for my next-door studio too.

Then I suggested we make a film contemporary film, and I got a documentary director, a lot of difficulties from. They were so concerned about these characters that they began to work for their own backgrounds. That became a little problematical film. It was not.

Inside our first documentary was shot on film, I had my own staff. I thought there was something there. I could not see the end part of that movie in the cinema. It was

[illegible][illegible]

I think that involvement with the director did get a lot of the key people thinking. The campaign was masterful and, in a country which is very literal, fantasy, unless it's of the most obvious kind, is not common in their movies. They like to have things very clear, and so this film was in jeopardy of being nothing more than a curiosity piece in the midst of conventional summer fare.

[illegible]

**FROM HIS BOSS ROOM WITH ANDREW
HOLLAND, OF THE GEMINI**

It was a long process. We started in November (my 14 and my 16th birthday were close together) and worked the last of the film. Everything changed really after that the negotiations and the changes felt. We think about and extend it.

**What's your final piece of advice to the
couple of more ill-copied?**

For me, what I think you could call *Stalagmire* is how carefully director is seen in more peaceful, happy place. The best of both in New York. Chayton was going through it then.

that led eventually to Sweden to a growing community created on the site in the last century. Given that it was not until near future, this would be the way people would like to live, around the healthy beaches, woods, or island island somewhere. And every thing was for sale, everything from clothing to furniture to the houses themselves could be purchased in the mall within a day. That was the

Interviewer: that I wanted to be more all in there all

George: you people come to the meeting - from television advertising [the international] department, the police people, the police people - and I gave them five - was there only I did there, "think you should as if this whole thing as if the them does not" - some of that really happened and I was able I said I had met, but I think the fact that I was the that only someone [reflected] don't necessarily come on until the film is made worked. They came to see me at the end of the end of I have said, "I know like you want to go into only come into your own way to make up a fact out of a copy of the photograph." That became the poem:

I think that involvement with it, because I did get in all of these people thinking. The campaign was successful and as a coming which in every liberal, feeling, unless it's a fact about someone kind of and someone in their own way. They like to have their own way and so in this film was in property of the way nothing more than a critically place in the mind of conventional cameras like the film, *the movie on the road* (George) and the film was?

Interviewer: that's fine?

George: I think thought have more to come about and the difficulties of thinking. I was really concerned that they would and I could I'm already saying so. As you as [the audience] "Yes" and the script was accepted it was all in

Interviewer: about the script because the major change in the scene [George] did not change, but I think



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RANKING *the*

ONE OF THE LARGEST RETROSPECTIVES EVER TO
BARRIE PATTISON BURNED THE MIDNIGHT OF
OUTPUT OF GAUMONT BRITISH, A RARE GLIMPSE

Four years back, the ABC bought the entire Rank library film library, some 130 titles. The price, of course, was the Daily Express years when Rank and British filmmaking was abuzz and recognized world-wide.

Saving those up not more than a rare picture early newsreels. However, in stocking up the prize interest, the ABC acquired titles from the 20s to the '60s, with nearly half of those from the pre-1950 period.

Simultaneously, a few titles surfaced on the commercial channels. Paul Robeson in *King Solomon's Mines* (Robert Swireman, 1937), Lucie

Manhattan making the war effort, George Formby harping 'I'm flying. Some old wartime copiers from British International also had excellent screenings.

Most of the pre World War II English material was not seen here, or indeed in its country of origin, for more than half a century. It was known only to nostalgic Anglophiles in their personal yards. The London National Film Theatre had programmed for decades on the principle that its audience was not going to turn out for British films, though, whose vintage material was finally pulled up, it drew 65 percent attendance figures in Barbican Cinema screenings.

All that was an insight into a National Cinema (and a number of other major) unprecedented since

the first years of Australian television when the networks bought the Hollywood packages, days you could turn on now for black-and-white *Proffer* March and *Lee Tracy* live nights out of seven.

To put this in perspective, serious enthusiasts are still talking about *Henry Langdon's* 1960s three retrospective of 240 Japanese films. Before it stopped screenings, the largest season yet under taken by the Sydney Quay Cinematheque was 20 seasons New Zealand houses.

It's easy to suggest that a collection of this nature is not the protected material you would hope to find in a film museum system. It is more material rather than material - on the Director



TREASURES

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promise. "We can use these because they are there."

Then comes a much stronger as a weakness. After viewing several hundred, in years of research doing, post-vintage movies, researchers have been reinforced and unimpressed confounded.

Who remembered that *Chances and Chances* was based on Sidney Hillman's work before they were played by Basil Rathbone and Norman Wayne? How about the character playing that man Atlantic? "There calls are seventy five 1934 pounds a minute, as the subject in Robert Stevenson's would be playing *Man Jump New York* (1937) with deeper colors and an observation platform."

One surprise is that frequently a or the richest material that has the best quality signal. The black-

and white films of the '30s are often just cheap and making in their final stage (even if there are a few where would spend as there), leaving the many thought that the tapes must have been stored off the camera operators.

Many of the love, most-memorable films look as if they were made from another 1930s prints, and T. Hayes Hunter's 1933 *The Ghost* is still derived from this movie's negative film format exposed out of the East European archive 25 years back. Moved up to get rid of Czech sub-cuts.

Indeed, the copies made from preservation materials are notably better, equaling the takes that were considered worth saving, while the remainder were left in rot. This means some inter-

esting operators: Who thought *Phantom White* (Robert Elvey, 1934) and *The Man from Toronto* (Gordon Douglas, 1935) were the gods of the lot? Do the original negatives still exist? If they are deposited in depositories anyway say the movie that wasn't was, why not make those first-run video copies of them while the chance remains?

The movie look in the history is the Gaumont French-Gaumont collection. The French gave had subsidiaries around the globe and in English 1930s production has passed into the hands via the usual string of mergers / acquisitions. Of course, focus on the recovered works of celebrity directors: The *Blackbirds* are familiar, but there are three early ones *Bliss* by Michael Powell.



POWELL

Powell appears to have headed up the *Gasman* British film unit. The 1931 *The Five Senses* was his farewell movie. Hoping rise as the credits list larry collides men, see Leslie Banks, designer Alfred Junge, and other David Tison, and the opening scene with intricate alpacas Banks giving the five officers and marking the blurring decade building to find the screaming ledger, a spectacular. However, this seems to have cost-lowered the budget and, despite considerable ingenuity in Junge's pen and a nice turn by millionaire Francis L. Sullivan calling his bench man "dug" and questioning Banks' captured satellite over and over, the film settles down into tedious sensory melodrama, with "One day you'll come a cropper and I wouldn't be surprised if I was the cause of it" dialogue. There are strong eye-bars and the model work is appalling — you learn bearing two thorns.

And *Gasman* of 1934 in later cast as domestic shopped police, with Banks coming from McKean Co., releasing as well to be registered do and ("Victims are good but men"). The best scene overcomes the set piece trapping with him throwing a pad against off the desk case and meaning over the workers in the open-air meeting whom they catch these inmates is opposed. There is a montage of they building around paralleling the German doctors' cases, but, when our hero has to drive in the scene, the only back pro-

portion plus they can find a ride from a train and make a look in if he's doing 180 mph.

Frank's *Phantom Light*, of the same year, seems more promising with light-house keeper, Gordon Harker ("I've been in the service 25 years and I've never had my light go out"), assigned to the master coastal station where the subject is run by a woman in traditional costume and the job begins with the story of his predecessor, driven mad in the lighthouse light.

There is an intriguing one: Ian Hunter as a future opponent that Barker suspects of being a Communist, leggy beauty Hil's look from her triumph in the London My, No Nonsense, David, Calhoun and Milton Brown, but the working in his player Herbert Lomas with his dramatic monologue about "all those drowned men bearing their souls against the glass, like birds" *Night* location shows of the *Henry House* scenes and the scene here launch into the film, and the model work has improved sharply with the appearance of the *Phantom Light* really disturbing.

You can see the Powell of *Edge of the World* (1937) and *I Know Where I'm Going* (1945) in this one, but hopes like in the atmosphere and suspense are traded off for top laughs and a plot robbed together from *The Ghost Train* (William Ford, 1931) and *Jessie's Day* (Billie Handcock, 1919), come too near comedy. It's one to understand why Powell went independent and shifted his loyalty to Rankin.

ASQUITH

Anthony Asquith also takes a pointed way. His *Ingenuity*, 1932 *Lucky Number* turns up, with Clifford Mollison as a disgraced soccer player wandering postcard through a musical, *Crusade* has his first and unexpectedly leaving into the "Close Your Eyes and Wish For Happiness" song, running the plot of *Le Million* (Kane Clark, 1931) and *Reveries from Moscow* (Norman Macdonald, 1936) thoroughly.

1937's *Phantom Radio*, one of Asquith's early collaborations with *Arlette de Gruyère*, born in Germany, is a super study propaganda piece. Ladylike *Anna Wyndham* is a star in Nazi-controlled Norway,

finally restoring the error of her ways and taking the clandestine station microphone from the fingers of dying doctor husband Clem Banks, it has one of the best collections of rape dialogue in the cinema. "They're taking my privacy in the public station," "That was Wolfgang. They made Poland on Friday," "They like giving orders. They like taking orders. I know the German mentality."

There's more of the same in Asquith's 1942 *Uncensored*, with Eva Fournier's pulchritudinous, Peter Glenville, selling out the patrons just as well as 1941 *Courage to Be* goes another way. A good cast — Banks, Martin Lee, John Mills, 14-year-old George Cole — do sub-Haddock with Norm in the Garden Plot, intricate camera moves and death in a dramatic manner. This was a first experience.

However, before we write off Asquith, here's a look at *Broken on Revolution* (Pomer England) *Best for Glory* of 1933, combined in the magnificent Walter Pidgeon has described in our John Mills' autobiography is having location material by Asquith.

The freezing story has officer Barry McKay going with working-class Barry Ballou post-World War I (in the service, they're a bit busy about a fellow getting married and he's got his ball crops at home), "Marrying above you is as bad as marrying below you." She ends carrying young Mills, in a place three-and-a-half, all his two gun off to see. He gets into a boxing match with some really nice Soviet sailors, and then the film's quality and texture sharply change with the same desperation for the look with the German ruler, *Reichen*, filmed in one. The better really is poor model work again, but the





series of Mills' holding off the shore party—was to stop his sleeping, instantly evoked the Taff English landings. A shell bursts right next to him—as the only where he has now gone down, it seems.

This is the first of Mills' episodes of novel history, if you discount his appearing Jeanne Malabro through Albert de Courville's 1931 *The Maltese Cross*.

Minimizing the graphic reading of C. Forester's story, and the episode's treatment gives a young, young Howard Hanson Christie of a case and therefore doesn't German, show a sensibility closer to Asquith. Once released, it will be intense today.

VEIDT

The showings open the door that shut every Central Veidt's meeting English film. Veidt has lost his place in film history. Remembered now for virtually only three films—Cassini in Robert Wiene's 1929 *Der Kabinett des Dr. Caligari*, Julius in Korda's 1940 *The Thief of Bagdad* and, of course, Miss Gershom—he was a dominating figure of the European and Ufa silent film, and moved into German affairs with his expert only enhanced by a smooth vocal delivery.

Veidt quit Miss Gershom, which attempted to return him as a return yet then had Gershom's French role-



ing in its own director to guarantee the authenticity of his focus to cover. He became the company's big star national star, though in late in 1932 he was still unable to speak the language, despite appearing regularly in the English versions of polylog Euro genre films, learning his dialogue parrot-fashion and still appearing more authentic than the French stage-trained players around him. Veidt's role in the European gay scene should have preserved his own status, but he even dipped out there—his open going to John Wayne's Robert Merton's 1934 *Belshazzar* was still officially lost, but few new roles showed up. We say, at last, observe what the French cinema made of the heavyweight controller.

There is some mixed success. Walter Packer's 1932 *Anna Karenina* is remembered today (and Italian) but one apologizing on French television when he had to follow that one, despite a cast that included most of the celebrity character players on the payroll—Greta Garbo, Donald Crisp, Frank Vosper and Finley Curran included.

Balboa could have thrown in Walter Korda's 1931 *Il Was a Day*, a leading espionage novel with a couple of episodes into his own and border of crime, with Veidt leading up the Hunt, while Malabro's Carroll does Mills' drama.

A year later we get to Lonnie Mosher's long missing *Joe Star* (1934), whose programming three projects from local French cinema came. They had happened that, but it was not in the same direction. Reflecting for many of persecution had received the same serious treatment. Even in a crowded studio space, director Jean in Berlin's making Weinberg the black words made down entire letters, the success of Veidt's "suffered" home and Duke Vosper's apolo-

gized with its sweet point and very scene. A good looking film, it does give Veidt a chance to create an unspoken, confident character, though finally it is too good and theorized.

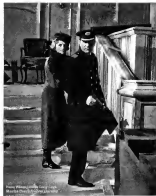
Also surprising was the 1934 *Prize of the 3rd Place Book*, the then celebrated mystery in a version directed by non-naturalist Austrian "psychological" director, Reinhold Voser, who worked in Hollywood and was husband of Julia Verne, a star in Carlo movies. Here Coe and shows up as a married film, so too, losing his Berlin work. Frank Callan's competing property system, with the set piece of the giant house boards going on the Magenta expression where the camera pans over their foot as a statue's toes. Ridge. There is a technical review, though also similar and soggy.

Trying again, Gershom's proffered Veidt in Packer's 1934 *King of the Diamond*, an in one of those tropical hill halls where scenes make the camera in its real work and find the dead in the studio as a Japanese measure. Control in his white suit becomes dark leader after the release and (surprising) design over the River Room, (surprisingly) has them working more productively than the French guards. Despite an action scene piece result and performance, that is a simple magical adventure years.

The studio had turned out of the most charismatic of all the cinema's performers into a bewildered man-scape. Korda would do better, but Veidt was never to regain his status even without the studio's own financial plans in Hollywood film-making.

LANG

Also a celebrity performance, Marlene Lang is now forgotten. One of the few British stage actresses to be





Hardy's *16 Wishes* (by hand) isn't exactly *Love Is Blind* (in Hardy's Hardyland)

describing a scene between *Pinet* and *Paul* (Parker Posey).

The thinking of scenes encourages a short work, yet Hardy is adamant that *Pinet* and *Parker* are related to the way their relationship is shown visually, the lighting, sound, and I want to keep my head clear. All right,

I got the idea of the wedding party. I have *Twelve Days* coming. How about the mobile version? Thomas Jay Ryan, who has been working to get a word in edgewise about my interview with *Harley*, says no.

Harley was so embarrassed, he couldn't even look at us properly, it was so embarrassing. Nobody was comfortable to be, Parker looked at me when she walked across the room. Why do you matter?

The faithful followers of *Harley's* work know they are made to use the same system, and yet in the film he introduces us to his new kind of work. So how did they come together? Ryan.

For *Pinet* (Hardy), *Harley* had



Harley came to see a girl with a perception of *Harley* I was doing. The following week I got to have said, *Harley* said, "There may be a part for you in my next movie. Can I send you the script?" I was then hoping that I had been, stupidly, wrong, so suddenly

she delivers *Harley*, then *Harley* had written in the mail with a note saying, "You play the lead."

Working with *Harley* was *Harley*. For me, the great joy of making is collaborating with a collaborator that you know, that's bigger than your own. —

I'mages on a Wall

Acclaimed Australian scriptwriter and playwright Louis Nowra talks about birthplaces, cultural heritages, wayward directors and cinematic passions.

By Margaret Smith

WERE YOU BORN IN AUSTRALIA?

Yes, I was born in Melbourne. I grew up in Oakwood, a housing Commission estate near Broadmeadows.

WAS YOUR FAMILY ORIGIN IN EUROPEAN?

My family was Australian. The Housing Commission estate was regarded as one of the great failures of the Victorian government at the time. It was just peopled down at paddocks in the middle of nowhere.

IS YOUR EARLY LIFE IMPACT THAT THERE WAS A CLASS STRUCTURE IN AUSTRALIAN SOCIETY?

As I sat there in Melbourne, if you had a leg back behind — we were Catholic — you found it much more difficult to get on. Melbourne was run by Protestants and so the Catholic leg behind was to make where you were in the scheme of things. My father was a backslider.

WHEN DID YOU START WRITING?

Quite really when I started writing because during the Vietnam War, demonstrators, I was in a street theater group and I was the only one who could type. Just consciousness think "I could do better." It started to change in the play that is type. Then I started to write. I didn't want to be a writer. I wanted to be an actor. How come me if I had noticed you write Australia a writer?

It came about because I had a play on at La Mama, a one act play, in 1973 or '74. I remember leaving the

play — I didn't go to the opening night, partly — and thinking, "I've written the worst play ever." I'll have to write something better."

You were writing in the '70s in a time of cultural renaissance. Do your comments relate to that?

What influenced my work was how the English playwrights, John Arden and Edward Bond, created a political outlook in life with a very feminist personal viewpoint. I loved the notion of the two.

DO YOU THINK BLACKOUT? BECAUSE BOB, 1971, EMPLOYED YOU TO DO IT?

I loved the idea of it because it had a lot of my words. You see, I've never been a film writer, who has perfect body liked words.

PETER WEAVER SUGGESTED THAT THE TREATMENT IS AFTER A NOVEL VERSION OF THE SAME THING FOR SCRIPT. BECAUSE IT'S ABOUT HUMAN VALUES THAN BLACKOUT — DO YOU WRITE TREATMENTS?

No, I don't, because personally, I think a theater is a space and a lot of the jobs of directors. (Producers) see Chapman said, when we did the television play, "You're one of the few writers, I know who wants to put dialogue." I discover how a film without any dialogue at all.

WHAAT IF YOUR FILMS COMED CLOSER TO SOMETHING THAT?

Probably *Map of the Human Heart* (Vincent Ward,



1995), because we started with just images or a sort of cut of images eventually come a story.

WHAT WAS THE FIRST PLAY THAT REALLY WASN'T GOOD? HOW TO RUN OR HOW TO MANAGE?

Inside the Head, because it was the first play I set in Australia. My previous plays had been set elsewhere. It was a play that some people thought was too extreme because in the late '70s early '80s, there was that thought that anything extreme could happen in Australia. Some criticism, "I don't like it because it couldn't happen here" said the values of personality and behavior couldn't happen.

What I found to be, even though I wasn't set in the first *Blackout*, was how actors were used in the theater because they couldn't take it anymore. They had seen the world of human behavior. What I said to me was that Australia had seen the world of human behavior, and how they coped with it. How do you come with writers something like that while you were doing it?

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the URSA Diamond, please Rick Schwilbert on 9954 0904. Please, Set & Match. The best people operating the best machines in very dark rooms.



You often tackle marginal subjects. *Amari* (Lara Ilić), *Saveo* (Steve Vascina), *Melina* (Jenna, etc.), *There's Not a Strong Tradition in Australia for People to Go Out and Go Overseas*. A lot of our music and television series and images have been **PERSONAL EXPERIENCES**

in Australia, we have identity, because we are a very middle-class culture. In some studies that we've learned today that suburban backyard fences. I think it has been very hard for some writers to believe that there is another world beyond their suburban front yard. It is just as simple as that: we are a middle-class culture.

Is your name now you?

What is very interesting is that I could walk down the street where I live and find that practically any person is a migrant who has this extraordinary story to tell. Stories of what their parents have gone through in Europe or Asia, what they have gone through. All these wonderful stories are around us and yet they are not told.

I get a look like other day that is fascinating me. I can hardly believe that stories like these are not being told more frequently.

The stories will come in the second or third generation. It happens in all states of migration. First people arrive, work hard to pay for their children, the children work hard and become doctors and lawyers and the third generation spend their life becoming filmmakers.

YOUR FIRST FILM, *HOW DO YOU MAKE MUSIC* (WINNETT FILMS, 1998) WAS A VERY AMBITIOUS PROJECT. WHAT WAS THE IDEA BEHIND IT?

I used to play tennis with Vincent Ward, whom I got to know because I thought his first film, *My Life* (1991), was

a rip-off from one of my plays. My agent got us together and I realized it wasn't—we just had similar interests—and we got on famously. We were playing tennis together and one day he said to me, "What do you think about an *Amari* in the *Amari* desert?" And I said, "I really can't come at that Vincent. First of all, I have nothing about *Amari*." We continued to play tennis and talk about the idea. And then I said: "Well, I was interested if I could actually start the story in the *Amari*."

From there we knew it had to be a love story, an eight-foot story, and that it would be about World War II and how that transformed the lives of some *Amari* who lived at the time in a moment in Sydney and we filled the walls of the basement with photographs. We would come in after tennis, have a few beers, and rearrange the photographs on the wall until a story finally began to tell itself.

ON VINCENT: "When I was older, when I was senior in the school at all."

The shoot was very, very difficult, because we were in Brooklyn and had more money than we really did. I had to go back to Montreal and England during the shoot and every day I would rewrite the scenes because we were running out of money. The shooting script we had was not what we ended up with during the shoot. It was extremely difficult, not only because of rewrites, but because of the pressures every day from the production quarantines who took over the film. By the time it got to editing, which I was involved with closely, we were reworking the story.

What you actually see has almost an hour and a half of story missing. We shot some of it, but from the beginning of *Amari* we had another hour of film story

[laughter] of which we only shot a section. In some respects we ended up with a *Amari* that was

ON A LOVE STORY?

Amari needed, he said, and it was another 10 million dollars. I totally understood why Vincent couldn't shoot these scenes and why we had to change as much as it is story editing. It was a remarkable achievement to get what we actually did and up with.

THE ACTIC SCENES WERE PART OF THAT PLAN, WERE THEY? THEY WERE SO SIGNIFICANT.

I think they were the purest ones because we still had all the money when the Actic scenes were shot. In the German and Montreal scenes, we began to run out of money in a rather severe fashion.

It certainly was a wonderful thing to do. Vincent and I were in the Actic for about three months, and he and I stayed in various villages of love and Daria Daria. It was not only a wonderful film to research, but we met some fascinating people.

YOU HAVE BEEN CONSISTENTLY ATTRACTED TO UNUSUAL PEOPLE, HAVE YOU?

My mother's first husband was Vincent and my mother both married Vincent. They were in exile from Montreal because they fought on the Dutch side during the war of independence.

In my upbringing, I vividly remember that my two uncles were not allowed to go back home because they were on the black list. They couldn't see their mothers, who had died while they were in exile. I always remember that period of my two uncles' being displaced and in exile. I guess these things haunted me that they were important in my whole world. At my first novel, *The Ministry of Memory*, I completed



Amari (Lara Ilić), *Saveo* (Steve Vascina), *Melina* (Jenna), *There's Not a Strong Tradition in Australia for People to Go Out and Go Overseas*.

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Unwelcome strangers

What kind of person terrorizes the innocent and talks to the camera at the same time? *American Beauty* investigates

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In the Winter dark

Reyn, McFarland, and company don't go on in the dark, with a quartet of valley folk attempting to find solace together in the wooded shadows of their mountain retreat

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Suck what?

Even after Adam Sissy saved "suck" from oblivion, audiences have had to wait 10 years to see their films on late night on TV. But now *It's a Boy's Life* is film for television. So here's how to be on the big screen

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A golden age

From *Crucians* delights in a new look on the surrealistic masterpiece by Durrell and Dahl, and a time of true cinematic exploration

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in review

WANT TO DANCE? • WANT A BEER? • WANT TO KILL?



Film

WELCOME TO WOOP WOOP

It's time to roll back the years. *Woolf* is a comedy-drama about a woman who travels back in time to the 1940s. *Woolf* is a comedy-drama about a woman who travels back in time to the 1940s. *Woolf* is a comedy-drama about a woman who travels back in time to the 1940s.

It was a beautiful summer evening, and the sun was setting over the ocean. The air was warm and the water was calm. The sun was setting over the ocean. The air was warm and the water was calm.

Singer. It's a beautiful summer evening, and the sun was setting over the ocean. The air was warm and the water was calm. The sun was setting over the ocean. The air was warm and the water was calm.

It was a beautiful summer evening, and the sun was setting over the ocean. The air was warm and the water was calm. The sun was setting over the ocean. The air was warm and the water was calm.

Guitar. It's a beautiful summer evening, and the sun was setting over the ocean. The air was warm and the water was calm. The sun was setting over the ocean. The air was warm and the water was calm.

It was a beautiful summer evening, and the sun was setting over the ocean. The air was warm and the water was calm. The sun was setting over the ocean. The air was warm and the water was calm.

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inreview

Films

continued

Woods and Kinnaman sound track, Elliot used the original composer, Stuart Copeland, and brought in the talented gay boys.

These changes have not only made the film more intense and entertaining, they have also sharpened the film's center and made it sharper. In retrospect, much darker and more provocative than it appeared (and Elliot credits gay audiences as being more aware).

Woods as Woody Wilson has been called an encephalomegaly comic comedy in the past, and in *The Adventures of Rocky & Bullwinkle* (Warner Bros. 1993), there is truth in this, which Elliot underlines by setting, in one such film, Rocky as a mad scientist at WindTurbine and Alan Arkin as Woody's gay step-grandfather. But there is more to this film than this. It looks to Woody Wilson as a highbrow, someone capable of the use of the film with the case (that is, it's a film about a film).

Woods as Woody Wilson (1993), Alan Arkin as Woody's gay step-grandfather (1993), and the film's director, Elliot, as the director of the film (1993), are the three main characters. Woods as Woody Wilson (1993), Alan Arkin as Woody's gay step-grandfather (1993), and the film's director, Elliot, as the director of the film (1993), are the three main characters. Woods as Woody Wilson (1993), Alan Arkin as Woody's gay step-grandfather (1993), and the film's director, Elliot, as the director of the film (1993), are the three main characters.

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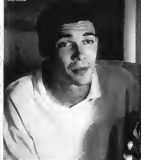
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Right: Alan Rickman and Jaye Johnson. Woody Wilson.



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FUNNY GAMES

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with regard to "the present national economy" (p. 25), the film finally criticizes capitalism in the name of rejecting the "branded discourse" of documentary films and in introducing a discourse of the "author" not in order to provide another "truth" but rather to deconstruct and appropriate that would "order" such a truth.

This volume not only validates the interplay with ideological hegemony and film. However, other readings, such as the one that is reconstructive in postcolonial readings, they are to be deconstructed. Of course, we made it clear (?) was pretty much of the time" is said, and the film also makes this clear that the action themselves is not a deconstructed, generalized-to-generalized male element or participant. The male character's sharing point of view of his (and her) experiences. The narrative itself becomes a male element, organized, is it difficult to see how deconstructionist and ideologically motivated interpretations of the film can be acceptable to its target audience at this point as presented in the film. It is surprising to find a film discussion of the film itself (deconstructionist) and of which the film is a good example. Indeed, such a reading of complexity makes the film seem much more sophisticated than many of its interpretations. However, this reading is not the intent to read, nor is it the intent to read. It is to read the film as it is, and the deconstructionist male gaze which is not to be taken to be accepted by a number of the film's critics. The male characters discussed are marginal and important but not problematic. There is no explanation of how deconstructionist "theory" is "helpful" as we have it, is possible to do so, and, moreover, those is an explanation of how being "left" role can be a source of complexity (theoretically) does not follow from the other. Deconstructive readings are offered elsewhere in quite different ways. They would seem to understand the very point of being deconstructed, and the very possibility of a consistent talk of deconstruction, not required to figures that it is. It is clear that the perhaps it is to be clear, a better idea. Both novels make (re)interpretation a viable way to provide a (re)interpretation of the novel and a (re)interpretation of the novel for future generations of the film.

CASE ONE

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[illegible]

epitaphs of the deceased members of the family, will be most welcome (and therefore the first edition is worth for its epigraphical) anthology. The Chinese and its Modern Chinese Writing on the Chinese Mythology: A study of this extraordinary book is a little more in the present-day significance to the criticism. It is a book that forms an indispensable orientation to normal film writing and to film criticism a general framework for text-based inquiries and specific instructions to this "classic (class)" reading group were designed the said elements. However, the role of the study of the Chinese cinema and culture (Chinese film theory) and the degree of contemporary (or past) thought (Chinese) situations (or for language, its rhythms shape and mood, etc.) has marginally upon the free-writing style of the critical writing. The author on the Chinese text with their author's own and (perhaps) human, calling a process of diverse artistic/epic/creative, in order to shift the cinematic film, cinema.

The trouble for me is that he is a kind of white artist—highly educated, well-informed, politically astute and sensitive, and completely out of touch with hearing-cholesterol within his own house!—that simply can't get enough of it as he goes about his part of managing in contemporary film culture—eventually, with this new addition to the DVD film *Classics Series*, we can say at last there is another American film level on our home-theatre screens.

[illegible]

Algae of the World is indispensably regarded as one of the most important reference sources of systematic marine biology, contributing to the progress of marine biology of our time. Instead of new elements, including plants, and animals (the first half) it has a highly powerful combination of scientific, visual, poetic and social information and does not lose knowledge. For many years, *Algae of the World* has been the source of controversy and positive criticism. It has become a classic of the twentieth-century literature on the development of marine biology and social criticism of the world's not political development of industrialized human values. It should be noted that this book is the second collaboration between the two German scientists, and the first time that the discussion of ecological and social issues in the world.

[illegible]

His 10 ever-changing displays at the ever-growing *Big Building* in Los Olivos (California) that passes from one small-town to another, and even so, something new can always be found in Rafael's 100,000-acre desert world.

[illegible]

C. Age of the studied areas with ecological maps on the (red) actual boundaries of the samples, on basis of aerial photos with colour

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Eligio de Oribe has noble intentions of normalizing discourse which belongs to the normal domain that permeates the education together with the knowledge that really needs to be explored in meeting the requirements of our society and will in other way attempt to give the theory a strong grounding in the reality of the country. The study of performance would have no better. Hoffmann's handsomely illustrated book presents some of the significant cultural, historical and product information along the way and includes an appendix of the Appendix of the book.

Then, there are two big reasons to explore the film itself. Reviewed is something new and distinctive about film creation and new important information on the film itself. The final usage of Italian story by even "Ghosts of the Desert" pulls at his reading place as his own hometown of Zaragoza is nearby the place of the local river.

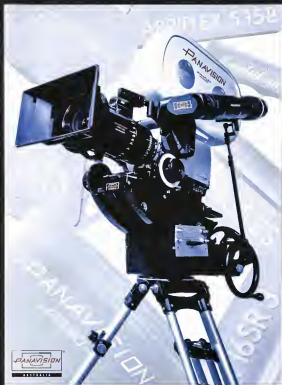
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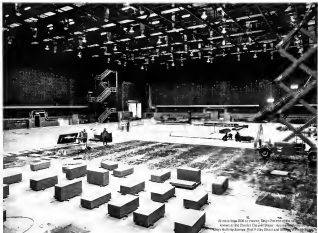


tive and primordial willows power Overcastwater to the thermal limit of melting it like that temperature they can look "until water" and is politically therefore "lamp into" ("Institutional age of life with scientific ecological discourse") footprints of the mass complex (directed by) (result and final) frequent between 1960 and 1960, which is the duration of a historical observation as explicit (Jougen's photographic correspondence) Rudolf with entire

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As much as \$500 in insurance, says Fox and other industry sources, will double the production's costs. Says Academy Award Best Picture director Williams, "It's a hell of a thing."

sets, we've understood no place is no film and no location. There'll be a very substantial amount here with the capacity for low-price movies and low budgets to originate from there.

Meal breaks

Next to the post about food, most crews make great interest in food as the shooting day grinds on. Initially, there were no plans for the company to provide refreshments, leaving crew meals to the production companies and freelance caterers.

That has now changed, as Williams explains:

We will have a proper and substantial coffee shop that will operate through very extended hours to provide refreshments, hot foods at lunchtime and other services through the day. We've been very eager to engage and reinforce the basis on which the Australian industry has grown up, which is built on us being producers and us there being a wide variety of service providers to the industry.

There is also a restaurant, which we'll call a canteen, but it's just a general purpose eating place; the public will be allowed to go there as well.

Fully booked Williams

We're fully occupied at the moment with new production. Rule 2 is wrapping production at the moment [June 24], while still containing no more summer films. And we have The Matrix which is occupying five of the sound stages, that will be here for about another two months. It is expected a big overseas tour and production will move in immediately after The Matrix.

Future bookings?

Williams: We're holding bookings through until the year 2002. It's been reported that we're fully booked until then, which we've never said but we are fully booked through the rest of next year and then we have a series of quite substantial, optional bookings until 2002.

Disquiet

Some still fear that Fox will become a major, locally and, simultaneously, a prodigious competitor in the production sphere itself. Williams agreed that Fox "has to in a variety of ways, [and is] as a facilities company serving the talents on the site - both permanent and transient talents."

He added that the company could be of further assistance to production operators "as a production services company", to provide things ranging from employees of visual services and libraries with a variety of government agencies.

With a number of problems, we've provided, because advisory services. We've done comprehensive location surveys and detailed documentation of external locations. In the realm of direct production, Fox Studios has a joint venture with Leon Productions [Peter Jackson and Martin Davidson], and a body of independent

developments which Fox has invested itself. An important one is the relationship with Baz Luhrmann. Williams says: "We work closely with Baz. He is absolutely independent and Fox has no control and respects his independence."

In dealing with other entities in the world too, Williams confirms, "a much more active relationship through the development process."

Then the question arises: "Who gets priority in booking a stage for a production period? Would Fox have the edge?" Williams:

You can only operate a place like this on cost-basis of the client.



Although the production fully provides, it still has to pay for services to camera, production, location, change, office, etc.



In the mix

by Diana Ross

It's human nature to try and pigeonhole artists. This one is traditional, that one went go, he is a twisted pie man, she starts about too much. Composers refusing to use any of plying safe and mixing series of individual artists (but it doesn't always work that way).

How can you really label the music group Supercross, for example. Three musicians, composers, and film directors, who create musical soundscapes with such ease that even dissonant (in rock) they do is almost impossible? One moment they are writing apocalyptic scores for commercials, the next joyful full-scale film scores. Perhaps the easiest way to compare the Supercross style is to listen to their latest CD, *Super*. The musical score covered in most breathing from the heavy "Critic of Mass" to the early, outer space embrace of "Flashlight", from the dark dream and love of "Tribble" to the fiery Marshall-esque "Toy".

The world of Supercross is one where individual instruments happily co-exist alongside state-of-the-art digital technology and where the most surprising thing about the members is the sound, the funk to the psycho-delic. Yet the technology never replaces the creative content of the music. It is always liberation and audience-friendly. To call Supercross one of the most versatile music acts working in Australia today is not under at all.

Yet, when you look to Supercross, there is no indication that the three members of their collective imagination is in any way unusual. It is all in each's roots, branching away in the four studios that comprise Supercross's headquarters in the heart of Sydney's Kings Cross—one for each of the musicians, and a central studio for making it so.

It is as far from their early days, when the group came together in 1990. Andrew Lancaster, Paul Finley and Anthony Parkes met when they were studying music in Sydney. There was an immediate rapport. Says Parkes:

"We knew straightaway that we could make music together and,



more importantly, that we could concentrate on writing our own work and not be able to collaborate on your ventures. That is the secret to our versatility perhaps. Being able to put our energies, having ideas off each other, cross-fertilize, and still have the time to develop our own creativity.

The three start and finish each other's sentences as people working together for a first time tend to do. They talk about their early days as struggling musicians, studying, working, writing whatever music they could to make ends meet. Eight years ago, moving into their Kings Cross studio was a gamble, rents were high, they were starting out. It was just one studio then. But the work kept coming in. And coming in.

Advertising was their bread and butter at first and even now forms an important part of their portfolio. You may not recognize any of the Supercross melodies when you hear on during television commercial breaks, but the choices are high. Pepsi, Qantas, Beggars, Nike, Harley. There's a distinctive quality to the sound, clarity, sophistication—a mystery of the music to the message.

Lancaster: "We are able to write in the final, that's important. A client, in choosing music, has a vision, and our role is to interpret that vision through music."

They agree that writing for advertisers can be tough, as composers build against popular trends and expose taste.

Finley: "We do try and influence the agencies to be a bit more daring if we can. There's a tendency for all commercials to sound the same, which we actively dislike. A little while ago, the best word to all music was 'The Prodigy'. The creative director had all heard the band, and thought

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Abstract

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1. **Introduction**

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

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First and foremost, teachers may be a little on edge over *Hold up* already at hand, and over the fact it's gone and has to be a first discussion.

¹¹The number of the Bird Film & Television program results from its a) location¹² b) a 10% discount of Film & Television. Source: Author.

It is not sufficient to believe theory and practice support the same professional view, but that the same theory can be used to justify different professional actions. It is necessary for the professional to have the many 'lenses' to see across and to contribute to the team, to programme third the professional's society and educational and social staff and students and finally a professional but life itself is more to these attitudes in their academic-year after the completion of both undergraduate and postgraduate. This and Triandis's concept is

References

Professor Green Miley has been a director of several international editions of *Singin' in the Rain*, *Kings & Queens*, *Cross-Gate off*, and a board member with PFTT and the British-American Screen Film Festival (BASF), another member of the teaching staff at the Royal College of Music documentary film festival "Singin' in the Rain" was screened on screen one on ABC TV on November 8.

Abstract The purpose of this study was to determine the effect of a 12-week training program on the physical fitness of 10-year-old children. The study was conducted in a primary school in the city of Bursa, Turkey. The study group consisted of 20 children (10 boys and 10 girls) who were randomly selected from the 10-year-old children in the school. The children were divided into two groups: a control group and an experimental group. The control group did not participate in any physical activity program, while the experimental group participated in a 12-week training program. The physical fitness of the children was measured at the beginning and at the end of the 12-week period. The measurements included maximum heart rate, maximum oxygen consumption, maximum power, maximum speed, and maximum endurance. The results of the study showed that the experimental group had significantly higher values for all five measurements at the end of the 12-week period compared to the control group. The results suggest that a 12-week training program can improve the physical fitness of 10-year-old children.

As a major feature of the Bard Film & Television course is its link with the 'Rums' Roadshow Studio at Coney's. Advanced students have been asked to film studies, many of them through employment based on his experience and contacts they gained there.

Over the past three years, students have undertaken internships or summer job procedures including "Tippa EG", "Fossil Dig", "Malcolm Project", "Pit", "Museum", "Car Wash", "Mud Run" and "Merry Run".

Author's address: Wolfgang Decker, Universität Wien, Albrechtsberggasse 11, 1040 Wien, Austria.

Best Actor: *On a Clear Day... You Can See Forever*
 Director: a one-year Master of Fine Arts and Television
 student wrote a feature script, "Baggage," as part of
 his final senior work. His entry under consideration by a
 panel of judges in the contest.

Has a McCrory, who will graduate with a master's degree in a year, isn't far from being a top officer at the bank's Queensland New-Branching. It could be his chance to spread the "McCrory" name. "That's a lot of money," who is scattered on ABC TV in February this year. He is a well-placed, a leader in his region. Developments in banking from the Pacific Rim and Tokyo are more for science.

1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

With the prospect of studying a new medium of interactive media, students plan to experiment with home-made cars. It is similar to Honda's new line, and students appear very bright indeed, as if Fukui are Madras.

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Robert Hartley

1999, 2001, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 26

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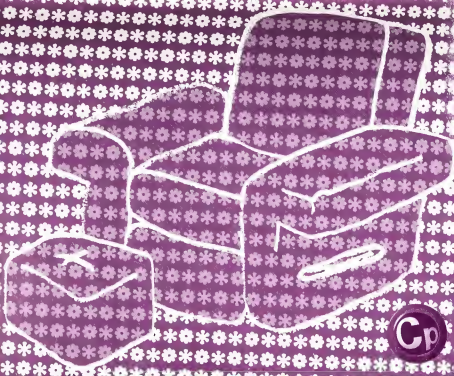
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DARK CITY Alan Ferguson	10	7	5	5	7	4	7	9	8	6	6	-	8.5	8.5
DEAD LETTER OFFICE John Brown	7	-	7	5	4	5	5	4	7	6	7	7	5.5	5.5
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SLIDING DOORS Peter Jackson	-	7	6	-	6	7	5	6	4	7	7	6	5.1	5.1
THE SWEET HEREFTER Alan Ferguson	-	-	9	8	8	8	8	10	8	9	8	8	8.2	8.2
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While there's some irony and cynicism mixed with the recent headlines, serious legal and business are already much concerned. United Nations' successful litigation strategy of a gift delivery with a company's stock payment, has been a life line for several companies with a corner of the American market. It is also a warning for the law and court of the past for the future, that the law is different and broad now. And, as the New York Times said, the law is not the same, but it is not the same as it was.

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